

# BALMER & WEBER.

## Octavo Edition.

*E* English words.

*G* German words.

*L* Latin words.

*N. B.* When ordering simply state *B & W FOLIO, No.*

<i>B &amp; W</i> <i>Folio</i> <i>No.</i>	Quartetts, Mixed Voices.	<i>cts.</i>
2940	OH, WORK BOYS, WORK. - <i>MALMENE</i>	8
4909	VENI CREATOR SPIRITUS. - - <i>KARST</i>	10
4876	TE DEUM. - - - - - <i>NEVIN</i>	30
1735	WHEN LOVE IS KIND. - <i>SOBOLEWSKI</i>	30
1643	OH FLY WITH ME! - - <i>SOBOLEWSKI</i>	25
4993	TANTUM ERGO. - - - - - <i>KARST</i>	15
4788	TE DEUM. <i>E</i> - - - - - <i>ASSEHTON</i>	35
5139	THE ROSE OF SHARON. - - <i>SCHUMAN</i>	5
4938	OH! BE JOYFUL. - - - <i>SCHLESINGER</i>	20
5019	JUBILATE. (Oh, be joyful.) - <i>SAWYER</i>	30
4754	OH BE JOYFUL IN THE LORD. <i>GALLOWAY</i>	20
3763	GLORIA IN EXCELSIS. <i>E</i> - - - <i>HUNT</i>	30
5094	CROSSING THE BAR. - - - - <i>ROBYN</i>	10
5138	OH, COME LET US WORSHIP. - <i>HIMMEL</i>	10
5137	SWEET LADY BIRD, AWAKE. - <i>HATTON</i>	10
5140	JUST AS I AM. ( <i>Sacred.</i> ) <i>MEININGER</i>	5
5144	THE LORD IS IN HIS HOLY TEMPLE. <i>LOB</i>	10
5146	REJOICE IN THE LORD ALWAYS. - <i>GAUL</i>	20
5147	FAREWELL TO THE FOREST. <i>Mendelssohn</i>	6
4575	GLORIA IN EXCELSIS - <i>ASSEHTON</i>	20
5183	OUR SHEPHERD LEADS US - <i>GALLOWAY</i>	15
3527	2 EASTER ANTHEMS - - - <i>PILCHER</i>	8
5262	CAST THY BURDEN. (Elijah.) <i>Mendelssohn</i>	5
5284	GOD IS A SPIRIT. - - - - <i>BENNETT</i>	15

### Quartetts, Mens Voices.

3283	SHE SLEEPS, MY LADY SLEEPS. <i>MALMENE</i>	8
4832	OFT IN THE STILLY NIGHT. - - <i>MOORE</i>	5
4883	KNOWEST THOU? <i>E &amp; G</i> <i>ENGELSBERG</i>	15
4912	AVE VERUM. <i>E &amp; L</i> - - - <i>MOZART</i>	10
5123	LULLABY. <i>E &amp; G</i> - - - - <i>BRAHMS</i>	10
5141	JESUS LOVER OF MY SOUL. <i>MEININGER</i>	15
5098	WE SAILORS ARE BOLD. - <i>MALMENE</i>	55
5148	BROWN EYES OR BLUE EYES. <i>HAYWARD</i>	10
5149	THE KNIGHTS FAREWELL. <i>E &amp; G</i> <i>KINKEL</i>	6
5179	IF YOU WANT A KISS! - - - <i>ROBYN</i>	12
5226	ANSWER. - - - - - <i>ROBYN</i>	20
4737	LITTLE FISHERMAIDEN - - <i>WALDMANN</i>	30
5237	THE BUMBLEBEE'S COURTSHIP <i>ROBYN</i>	25

### Trios, Mixed Voices.

4948	AS PANTS THE HART. - - <i>ASHFORD</i>	20
4252	AVE MARIA. <i>O</i> Lord most holy. <i>MARLOIS</i>	15
5142	PRaise YE THE LORD. - - - - <i>ROBYN</i>	30

<i>B &amp; W</i> <i>Folio</i> <i>No.</i>	Trios, Ladies Voices.	<i>cts.</i>
4252	AVE MARIA. <i>O</i> Lord most Holy. <i>MARLOIS</i>	15
4917	YULE. - - - - - <i>CALDICOTT</i>	15
4567	LITTLE JACK HORNER. - <i>CALDICOTT</i>	25
4563	AVE MARIA. Lord most gracious. <i>MARCHETTI</i>	25
4945	VENI CREATOR SPIRITUS. - - <i>KARST</i>	10
1920	JESU SANCTISSIME. - - <i>SOBOLEWSKI</i>	10
5029	SUMMER FANCIES. - - - - <i>METRA</i>	25
3994	SPRITES OF AIR. - - - - <i>von WEBER</i>	25
4723	THE MICE IN COUNCIL. - - - <i>FILBY</i>	25
4726	WE SING AS WE SAIL. - - <i>Le GRAND</i>	30
4724	THE LADY BIRD. - - - - - <i>COWAN</i>	15
5099	"TIME IS" NOW. - - - - <i>RALSTON</i>	5
4858	SONG OF MARCH. - - - - <i>REMLAB</i>	10
4864	GOOD NIGHT, BELOVED, - - <i>PINSUTI</i>	10
3892	LET OUR BOAT BE SWIFTLY GLIDING. <i>Campana</i>	30
3693	THE CUCKOO. - - - - - <i>HILLER</i>	25
4720	HOME, SWEET HOME. - - <i>FROEHLICH</i>	10
2945	INVOCATION TO SPRING. - - <i>MALMENE</i>	10
3862	MERRY CHRISTMAS MORN. - <i>ROZETTE</i>	5
4645	THE ROMANS. - - - - - <i>PINSUTI</i>	5
5047	GUIDE US SAFE TO THEE - - <i>LANGE</i>	10
5233	AVE MARIA - - - - - <i>ROESLEIN</i>	15
5219	CLASS HYMN - - - - - <i>SWOPE</i>	8
5188	QUOD ERO SPERO - - - - <i>CURRIE</i>	10

### Quartetts, Ladies Voices.

4224	YOU SPOTTED SNAKES. - <i>MACFARREN</i>	18
4085	THE MOON <i>Unison Chorus.</i> <i>OFFENBACH</i>	30
4636	SPANISH TAMBOURINE GIRL. <i>SCHUMAN</i>	10
3777	OUR SCHOOLDAYS NOW ARE OVER. <i>Malmene</i>	20
4880	KNOWEST THOU <i>E &amp; G</i> <i>ENGELSBERG</i>	15
4781	WHIRL AND TWIRL. - - - <i>WAGNER</i>	20

### Duets.

5114	ADIEU TO THE WOODLANDS. <i>E &amp; G</i> <i>ABT</i>	10
3527	TWO EASTER CAROLS. - - - <i>PILCHER</i>	10
5096	THE LILY OF THE VALLEY. - <i>PINSUTI</i>	15
5138	WONDROUS LOVELY SPRING. <i>E &amp; G</i> <i>ABT</i>	15
5129	FLY AWAY BIRDLING. <i>E &amp; G</i> - - <i>ABT</i>	15
5125	MAYBELLS AND FLOWERS. <i>E &amp; G</i> <i>Mendelssohn</i>	20

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FESTIVAL.

3

JUBILATE.

O BE JOYFUL.

with solos for

SOPRANO, ALTO, TENOR and BASS.

Con spirito. ♩ - 104

COMPOSED BY H. P. SAWYER.

Piano or Organ

*f*

Add Ped. *ad lib.*

SOPRANO.

ALTO.

TENOR.

BASS.

*f*

*f*



joy-ful in the Lord, O be joy-ful, O be joy-ful, O be

joy-ful in the Lord, O be joy-ful, O be joy-ful, O be

This system contains the first four measures of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "joy-ful in the Lord, O be joy-ful, O be joy-ful, O be". The piano accompaniment consists of chords and moving lines in both hands.

joy-ful all ye lands, O be joy-ful, O be joy-ful, O be

joy-ful all ye lands, O be joy-ful, O be joy-ful, O be

This system contains the next four measures of the musical score, measures 5 through 8. It continues with the same three vocal staves and piano accompaniment. The lyrics are: "joy-ful all ye lands, O be joy-ful, O be joy-ful, O be". The musical notation and piano accompaniment follow the same style as the first system.



joy-ful in the Lord, O be joy-ful, O be joy-ful, O be

joy-ful in the Lord, O be joy-ful, O be

*f* Ped.

joy-ful in the Lord.

joy-ful in the Lord. *SOLO.* Serve the Lord with glad-ness,

*p* Sw. *p* Ped. to sw.



## Tenor Solo.

Come be-fore His pre-sence, come before His pre-sence, His

presence with a song. SOPRANO. Serve the Lord with glad-ness,

come before His pre-sence, come before His pre-sence, His pre-sence with a

song. Più lento. 86

*mf* Be ye sure that the Lord, that the Lord He is

*mf* Be ye sure that the Lord, that the Lord He is

*mf* Be ye sure that the Lord, that the Lord He is

*mf* Man. 5019-6



God, it is He that hath made us and not we our-selves,

SOLO.

Detailed description: This system contains the first vocal entry. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'God, it is He that hath made us and not we our-selves,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

God, it is He that hath made us and not we our-selves, Be ye

sure that the Lord, that the Lord He is God, it is

ALTO SOLO.

Detailed description: This system continues the vocal melody. The vocal line has the lyrics 'God, it is He that hath made us and not we our-selves, Be ye' and 'sure that the Lord, that the Lord He is God, it is'. The piano accompaniment continues with sustained chords and melodic fragments. The section is marked 'ALTO SOLO.'.

He that hath made us and not we our-selves, it is

Detailed description: This system shows the vocal line continuing with the lyrics 'He that hath made us and not we our-selves, it is'. The piano accompaniment features a more active melodic line in the right hand and sustained chords in the left hand.

He that hath made us and not we our-selves.

cresc. rit. f

Detailed description: This is the final system on the page. It concludes the vocal phrase with the lyrics 'He that hath made us and not we our-selves.' The piano accompaniment features a crescendo ('cresc.') leading into a ritardando ('rit.') section, ending with a forte ('f') dynamic. The system concludes with a final chord in the piano part.



*Primo tempo.*

*cresc.*

*p*

*cresc.*

*p*

*Primo tempo.*

*p*

*cresc.*

*Ped.*

We are His peo-ple and the sheep of His pas-ture,

We are His peo-ple and the sheep of His pas-ture, we,

*f*

*SOLO*

*f*

*f*

*Sw.*

we are His peo-ple and the sheep of His pasture, O

are His

are His peo-ple and the sheep of His pasture,



*Soprano Solo.*

go your way un - to His gates with thanks - giv - ing,

*p*

Soft.  
Ped.

and un - to His courts with praise, Be

*cresc.*

thank - ful un-to Him, be thank - ful un-to Him, be

*cresc.*

thank - ful un-to Him and speak good of His name.

*f*



rit. *p* *a tempo.*  
 speak good of His name, speak good of His name, For the  
*f*  
 For the  
*f* *a tempo.*  
*rit.* *p colla parte.* *f*  
 Lord is gra-cious His mer-cy is ev-er-last-ing, For the  
 Lord is gra-cious His mer-cy is ev-er-last-ing, For the



*Lord is gra-cious His mer-cy is ev-er-last-ing, For His*

*Lord is gra-cious His mer-cy is ev-er-last-ing, For His*

*truth en - dur-eth from ge-ne-ra-tion to ge-ne-ra-tion, And His*

*truth en - dur-eth from ge-ne-ra-tion to ge-ne-ra-tion,*



truth en - dur-eth, And His truth en - dur-eth from  
and His truth,  
And His truth en - dur-eth from

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is E-flat major (three flats). The vocal parts enter with the lyrics 'truth en - dur-eth, And His truth en - dur-eth from' and 'and His truth,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ge - ne - ra - tion to ge - ne - ra - tion, to ge - ne -  
ge - ne - ra - tion to ge - ne - ra - tion from ge - ne -

The second system continues the musical piece with four staves. The vocal parts continue with the lyrics 'ge - ne - ra - tion to ge - ne - ra - tion, to ge - ne -' and 'ge - ne - ra - tion to ge - ne - ra - tion from ge - ne -'. The piano accompaniment continues with similar harmonic patterns, including some chords marked with an 'f' (forte) dynamic.



ra-tion to ge - - - ne - - - ra-tion.

ra-tion to ge - - - ne - - - ra-tion.

Vivace.  $\text{♩} = 104$

Glory be to the  
Father, and ] to the Son, and

Glory be to the  
Father, and ] to the Son, and

Vivace.  $\text{♩} = 104$

Man. *f*

Ped. ad lib.



to the Ho - ly Ghost, As it was in the beginning, *ev - er*  
is now, and

to the Ho - ly Ghost, As it was in the beginning, *ev - er*  
is now, and

*ff*  
shall be, world without end. A - men. A - - men.

*ff*  
shall be, world with-out end. A - men. A - - men.

*ff*







